due SOUTH

"VICTORIA'S SECRET"

Written by
Paul Haggis & David Shore

PUBLISHED DRAFT
April 3, 1995

REVISED PINK - April 5, 1995

Revised Pages (17): 24,25,67,73,78-79,83-86,90,93-94A,95,97,103
Regular Cast
FRASER
RAY
DIEFENBAKER
WELSH
HUEY
GARDINO
ELAINE

Recurring Characters
ROBERT FRASER
MR. VECCHIO
FRANCESCA VECCHIO
ESTHER PEARSON
MARIA
TONY
FATHER BEHAN
JASMINE

Guest Cast - Speaking Roles
VICTORIA METCALF
JOLLY HUGHES
LOUISE ST. LAURENT

ANNOUNCEMENT
BONILLA
BOWELL
BROWN
CABBIE
CONCERNED WOMAN
CRIMINALIST
CUSTOMER
DESK CLERK (Seedy Hotel)
FELSTINER
FRONT DESK CLERK (King Edward)
HOTEL TENANT
Krabbe

LENNOX
MAINTENANCE MAN
MOLNAR
MORAN
MORtimer
MOTHER
 MUSTAFI
PEDDLAR
STAFF SERGEANT MEERS
UNIFORMED COP
VIDEO CLERK
WAITER
INTERIOR - DAY

ANIMAL RECOVERY ROOM
APPLIANCE REPAIR SHOP
BONILLA'S APARTMENT
CONSULATE - FRASER'S OFFICE
CONSULATE - RECEPTION
COUNTY JAIL - HALLWAY
COUNTY JAIL - VISITING ROOM
DINER
FRASER'S APARTMENT
FRASER'S TENEMENT
FRASER SR.'S CABIN
JOLLY'S CAR
KING EDWARD HOTEL
MALL - FOYER
MALL - THROUGH DOORS
POLICE STATION - BULLPEN
POLICE STATION - WELSH'S OFFICE
RCMP NORTHERN SUBSTATION
SEEDY HOTEL - BATHROOM
SEEDY HOTEL - HALLWAY
SEEDY HOTEL - JOLLY'S ROOM
SEEDY HOTEL - LOBBY
ST. MICHAEL'S CHURCH
ST. MICHAEL'S CHURCH - CONFESSIONAL
THIRD FLOOR OF APARTMENT BUILDING
VECCHIO HOUSE
VECCHIO HOUSE - BASEMENT STAIRS
VECCHIO HOUSE - DINING ROOM
VECCHIO HOUSE - FRANCESCA'S ROOM
VECCHIO HOUSE - UPSTAIRS HALLWAY
VIDEO DUO
ZOO - AMERICA'S PAVILION
ZOO - BARBARY SHEEP TUNNELS
ZOO - PATHWAY - LEOPARD CAGE
ZOO - POLAR BEAR EXHIBIT
ZOO - POLAR BEAR TUNNEL

INTERIOR - NIGHT

FRASER'S APARTMENT
FRASER'S APARTMENT - KITCHEN
FRASER'S TENEMENT - HALLWAY
INTERNAL AFFAIRS OFFICE
MUSTAFA'S APARTMENT
POLICE STATION - BULLPEN
POLICE STATION - CORRIDOR
POLICE STATION - INTER. ROOM - FRASER
POLICE STATION - INTER. ROOM - RAY
POLICE STATION - LINE UP ROOM
POLICE STATION - LINE UP - OTHER SIDE
POLICE STATION - LUNCH ROOM
POLICE STATION - WELSH'S OFFICE
RAY'S CAR
RCMP NORTHERN SUBSTATION
SKYLARK
TRAIN STATION
TRAIN STATION - LOCKERS
TRAIN STATION - PLATFORM
TRAIN STATION - STEPS TO PLATFORM
TRUNK
VECCHIO HOUSE - FRANCESCA'S ROOM
VECCHIO HOUSE - HALLWAY
VECCHIO HOUSE - LIVING ROOM
VECCHIO HOUSE - RAY'S ROOM
VETERINARY HOSPITAL
VETERINARY HOSPITAL - WAITING ROOM
WAREHOUSE
WAREHOUSE - ADJOINING ROOM
WAREHOUSE - STAIRWAY
WHOLESALE DIAMOND STORE
X-RATED BOOKSTORE
X-RATED BOOKSTORE - BACK ROOM
X-RATED BOOKSTORE - CLOSET/ROOM
EXTIOR - NIGHT
ALLEY
APARTMENT BLDG. ACROSS THE STREET
CHICAGO - ESTABLISHING
COUNTY JAIL
DIAMOND DISTRICT
DOWNTOWN STREET
FRASER'S APARTMENT BUILDING
KING EDWARD HOTEL
NEIGHBORHOOD STREET
RAY'S HOUSE
SKYLARK
STREET AND RAY'S CAR
STREET CORNER - BLOCKS AWAY
TRAIN STATION
WAREHOUSE DISTRICT
WAREHOUSE STREET
ZOO - ENTRANCE & PARKING

EXTIOR - DAY
ANGLED PARKING
APPLIANCE REPAIR SHOP
CHICAGO - ESTABLISHING
DINER AND STREETS
DOWNTOWN STREET
FRASER SR.'S CABIN
KING EDWARD HOTEL
MALL
PHONE COMPANY HEADQUARTERS
REVOLVING DOORS
SEEDY HOTEL
STREET
STREET ACROSS FROM FRASER'S
STREET NEAR KING EDWARD HOTEL
VECCHIO HOME
ZOO (LINCOLN PARK)
ZOO - BARBARY SHEEP MOUNTAIN
ZOO - BESIDE POLAR BEAR POOL
ZOO - ENTRANCE
ZOO - MAYAN TEMPLE AND WATERFALL
ZOO - PATHWAY
ZOO - POND

SCRIPT DAYS
Sc. 1-3 .......... Day 0
Sc. 5-9D ........ Day 1
Sc. 10-24 ........ Night 1
Sc. 25-31 ........ Day 2
Sc. 32-39A ...... Night 2
Sc. 40-42 ........ Day 3
Sc. 43-46 ........ Day 4
Sc. 47-59 ........ Night 4
Sc. 60-119 ...... Day 5
Sc. 120-161 ..... Night 5
Sc. 162-176 ..... Day 6
Sc. 177-178 ..... Day 7
Sc. 179-253 ..... Night 7
ACT FOUR

FADE IN:

120 EXT. ZOO ENTRANCE -- ANGLED PARKING -- NIGHT (NIGHT 5)

The crime scene. The area around the car has been cordoned off. Various uniformed officers control the car flow around same and keep gawkers at a distance. The Crime Scene Unit scours the area for clues. PEARSON, the MEDICAL EXAMINER examines the body behind the wheel of the car.

Ray finishes speaking to Huey and Louey and approaches Fraser, * who leans against a nearby car, contemplating.

RAY
They're still looking for the weapon...
and a witness.

FRASER
No one saw it?

RAY
(shakes his head)
Come on.

Fraser rises and together they walk and talk over to the car. Fraser seems to be lost in his own unspeakable thoughts.

RAY (CONT'D)
(gentle ribbing)
Boys tell me we've got no shortage of people who saw you fighting with Jolly. Sounds like you got in a few good licks.

FRASER
He got away from me, Ray.

RAY
Obviously.
(cautiously)
You saw where Victoria went?

FRASER
She ran for the exit.

RAY
Probably real scared. You think she'll contact you?

FRASER
If she thinks Jolly is still after her...I don't know.
The Medical Examiner doesn't have to look to know Ray and Fraser are standing over her.

PEARSON
Don't even ask. You'll see it tomorrow.

FRASER
Anything you can tell us would be of great help. It's very important.

RAY
It's personal.

PEARSON
(realizes it is. beat)
I have a small stab wound to the abdomen and a gunshot to the head, single entry point, single exit.

RAY
The bullet shouldn't be too far away, after that kind of damage.

FRASER
Powder marks?

PEARSON
(referring to head)
Close range, two feet at the most.

FRASER
Walked right up to him.

RAY
(correcting)
Glass on the ground, 'exit wound on the left?'
(M.E. nods yes)
Didn't walk anywhere.
(re: passenger seat)
He was sitting right there.

FRASER
Who?

RAY
The killer.

UNIFORMED COP
Found it.

We throw focus to deep background, where a cop has found the bullet lodged in another car.
Ray pulls up and lets Fraser off.

RAY
She'll show up.

Fraser nods. In his heart he doubts this. Fraser heads for his door and Ray pulls out. Fraser stops in his doorway, something makes him look back.

HIS POV
Victoria stands silhouetted in the shadows of the shop alcove across the street.

INT. FRASER'S KITCHEN -- NIGHT
Victoria walks into shot, her hands going to her face as she tries to work through the fear that darts in her eyes. The bruise on her cheek will take some clever make-up to hide.

FRASER (O.S.)
You have to get an attorney. They're going to charge you for this. Until we find out who did it--

VICTORIA
I did it. I shot the son of a bitch.

Deep down Fraser knew this, but it's still hard to hear.

VICTORIA (CONT'D)
He was going to kill me. If he didn't do it today, he was going to do it tomorrow.

FRASER
You'll plead self defense.

VICTORIA
How? He was sitting there, and I raised the gun and I shot him.

FRASER
...Where is it? The gun.

VICTORIA
I don't know, I threw it, I don't even remember walking away.

FRASER
You had a very real fear for your life. A good attorney will--
VICTORIA
--I had a good attorney last time. I still got ten years.

FRASER
That was different.

VICTORIA
(with sarcasm)
Really, was it?

FRASER
Yes.

VICTORIA
(fighting not to break down)
You ever been in prison? Do you have any idea what it's like -- watching your life go by, watching everything you want go away, knowing you can never get it back.

FRASER
...You can't run from this.

VICTORIA
...Why not?

FRASER
...I promise you, I will do everything in my power to help you.

VICTORIA
You won't go away?

FRASER
Never.

VICTORIA
...If I go in, I won't be able to get a bond, they'll put me in jail until--

FRASER
I know a very good attorney. We'll go in, talk to the States Attorney and pre-arrange bail.

VICTORIA
For murder? With my record?

FRASER
No charges have been laid yet. (MORE)
FRASER (CONT'D)
If you go in now and make a statement,
I think there's a good chance.
(beat)
Let me do this. I won't let you down.

VICTORIA
(with a smile)
...Not this time, huh?
(beat)
...Okay.

She reaches tentatively to touch Fraser's chest, he pulls her to him.

INT. WELSH'S OFFICE -- NIGHT

A full blown conference -- Fraser, Welsh, STATES ATTORNEY
LOUISE ST. LAURENT, and attorney BOWELL.

ST. LAURENT
So she should come in and tell us that.

BOWELL
And she will, the moment we agree on bail.

ST. LAURENT
It's off the table.

BOWELL
You have no murder weapon, no witnesses, nothing to place my client at the scene.

ST. LAURENT
Have you even spoken to your client?

FRASER
I approached Mr. Bowell on her instructions.

ST. LAURENT
...She's willing to make a full confession?

FRASER
...Yes.

ST. LAURENT
...What would you consider reasonable?

BOWELL
Own recognizance?
CONTINUED:

ST. LAURENT
Two hundred thousand, ten percent
cash bond.

BOWELL
Done.

ST. LAURENT
(to Fraser)
Deal is open till midnight.

We pan from her through black toward Fraser.

OMITTED

INT. POLICE BULLPEN -- LATER

Pan from black to find Fraser on the phone.

FRASER
Thank you, Mr. Mustafi.
(hangs up)
He knocked, she's not there.

RAY
Maybe she's on her way down.

FRASER
Yeah.

RAY
How much are you up to?

FRASER
(referring to a note)
Eighteen thousand.

RAY
I've got a couple in my pension plan.

FRASER
Thanks, Ray.

RAY
...You told her you'd call?

FRASER
Yes

RAY
She'll be here.

The CRIMINALIST approaches -- one of the guys we saw pouring
over Fraser's apartment.
CONTINUED:

CRIMINALIST
We finally got a match on the second set of prints in your apartment.

RAY
The corpse?

CRIMINALIST
No, the prints were yours, Detective. Yours and Constable Fraser's.

FRASER
(surprised by the news)
No one else?

CRIMINALIST

Sorry.

FRASER
Thank you.

The Criminalist moves on, leaving Fraser and Ray to their thoughts. Ray is afraid to say anything. Fraser is afraid to think anything. Fraser looks over to where he saw his father last, he's gone. Fraser stands:

FRASER (CONT'D)
You want anything from the canteen?

RAY
No. Thanks.

Fraser walks out. Ray checks his watch.

ECU - WATCH
It's eleven fifteen.

INT. POLICE STATION LUNCH ROOM -- NIGHT

Fraser enters, trying not to show his deep concern. Fraser Sr. sits in a corner table, wearing a parka over his reds, and a brand new stetson. A cup of coffee waits on the table. Fraser joins him.

FRASER
Where did you find the new stetson?

FRASER SR.
(ignoring the question)
She's not coming, you know.

FRASER
You don't know her, Dad.
Continued:

FRASER SR.
Neither do you, Son.

FRASER
I love her.

FRASER SR.
Doesn't mean you know her.

FRASER
Did you know Mom? Did you know who she really was, or just what you wanted her to be.

FRASER SR.
I knew who she was in her soul, that's what I loved.

FRASER
Oh, come on, dad, you were hardly around enough to call her by name. You know I have almost no memory of the two of you together?

FRASER SR.
She died when you were six, for God's sake! Don't you tell me I didn't love your mother! I still do! I wrote her every damned day of my life!

FRASER
I've read your journals, Dad. You write beautifully.

FRASER SR.
(now modesty)
Well, I never had any professional training, but--

FRASER
But you weren't there to see her when she was angry or frightened, you never saw how brave she was, or how petty. You never saw who you needed to see.

FRASER SR.
...She was a good woman. She deserved better.

FRASER
She deserved you. I can't make the same mistake, dad. Victoria is in trouble; and she's scared and angry and she frightens the hell out of me.

(MORE)
FRASER (CONT'D)
And I don't know if I can help her.
But I know I have to be here. And I
know who she is.

A moment, Fraser takes his coffee and walks away.

FRASER SR.
Is it snowing out, son?

FRASER
What?

FRASER SR.
Is it snowing out?
The question was asked innocently, but it carries weight.

FRASER
No.

FRASER SR.
No, it wouldn't be, it's almost summer.
I don't know why I brought this coat.

A beat, Fraser turns and exits.

INT. POLICE STATION CORRIDOR -- MOMENTS LATER

As Fraser heads down the hall, Elaine steps in and spots him. As she approaches:

ELAINE
There you are, I just got off the
phone with your consulate. They said
a Sgt. Meers has been trying to get
hold of you, called a dozen times.
(handing him message)
Where's the 403 area code?

FRASER
The Yukon.

INT. BULLPEN -- AT LOUEY'S DESK

Fraser dials Louey's phone. Louey has left his desk for the
moment. We hear the busy signal. Fraser looks over and
sees Ray hanging up his phone and crosses to him.

RAY
That was ballistics. The bullet that
killed Jolly came from a thirty eight.
They matched it to another slug.
Whoever shot him also shot Diefenbaker.
CONTINUED:

We push in tight on Fraser's face. Ray grabs his jacket, while the world closes in around Fraser.

INT. FRASER'S APARTMENT -- NIGHT

Fraser unlocks his trunk and throws the lid open. Ray stands over him as he rifles through it. He finds his gun box and opens it. It's empty.

RAY
You kept the trunk locked?

FRASER
Yes.

Fraser finds a box of bullets and slides it open. Six cartridges are missing. Ray's answers his cell phone.

RAY
Vecchio... Tonight? I don't think so.... Yeah, I understand, I'll be right in.

He hangs up.

FRASER
They found her?

RAY
Internal Affairs wants to speak to me.

As Fraser looks to Ray, we...

INT. TRAIN STATION -- NIGHT

Victoria hurries across the concourse carrying her two suitcases. She stops, thinks, heads for:

THE LOCKERS

She puts her two bags down at the lockers. She places them in separate lockers, then looks at the palm of her hand:

CLOSE ON HER PALM

two locker keys. She closes her fist.

OMITTED THRU 133

FADE OUT:*
ACT FIVE

FADE IN:

INT. POLICE INTERROGATION ROOM #1 -- NIGHT

Ray sits at a spartan table. Across from him sit two men in conservative suits: LENNOX and BROWN from Internal Affairs. It looks like they've been at it for some time.

LENNOX
You and Constable Fraser are pretty close, huh? Best buddies?

RAY
Best "buddies"? Oh yeah, we play stick ball together after school. What the hell is this all about?

LENNOX
He tell you why he came to Chicago?

RAY
For the pizza. Is this about me or him?

The door opens and Welsh enters with FELSTINER, yet another man in a suit.

WELSH
How ya doing, Detective?

RAY
What's this all about, Lieutenant?

WELSH
Sorry, out of my jurisdiction.

LENNOX
(to Welsh)
That's right, so if you'll excuse us.

WELSH
Sure, but Felstiner stays.

LENNOX
And why exactly--

Felstiner's business card interrupts him.

FELSTINER
James Felstiner, Police Protective League.
BROWN
You call an attorney, Detective Vecchio?

WELSH
Yes.

RAY
Did I?

WELSH
Yes.

RAY
Do I need one?

WELSH
Yes.

Welsh exits, leaving Ray beginning to actually worry that this may be bigger than he thought. He's not about to show that, though.

INT. POLICE BULLPEN -- AT THAT MOMENT
Fraser is on Ray's phone.

FRASER
I'm not following you, sir.

INT. RCMP NORTHERN SUBSTATION -- AT THAT MOMENT
STAFF SERGEANT MEERS is on the other end of the line.

STAFF SERGEANT MEERS
We found it in a metal box buried under the floorboards in your father's cabin.

INTERCUT BETWEEN FRASER AND MEERS

FRASER
...How much?

STAFF SERGEANT MEERS
Ten thousand dollars.
(beat)
We did a routine check of the serial numbers. The bills are from a robbery in Alaska a few years back, one of your cases.

Welsh and Louey approach.
FRASER
Yes, I remember.

WELSH
Constable, I hate to have to do this, but we're going to have to ask you some questions, in an official capacity.

FRASER
(to Welsh)
I understand, Sir.

STAFF SERGEANT MEERS
Ben -- you realize I'm going to have to share this information.

FRASER
Yes, sir.
(handling the phone to Welsh)
Staff Sgt. Meers, RCMP.

Welsh takes the phone.

OMITTED

AND

139 INT. RAY'S INTERROGATION ROOM -- AT THAT MOMENT

RAY
What kind of money?

LENNOX
This kind.
(as he lays out three twenties)
You'll notice the serial numbers.

140 INT. FRASER'S INTERROGATION ROOM -- AT THAT MOMENT

Fraser, Louey, St. Laurent.

ST. LAURENT
The money was never recovered. Suddenly it starts appearing a few days ago, only in Chicago, not Alaska.

LOUEY
(explaining to Fraser)
A sharp teller noticed some mint condition, pre-85 twenties... He checked the hot list and called it in.
(MORE)
CONTINUED:

LOUEY (CONT'D)
We notified other banks in the area,
more started showing up.

INT. RAY'S INTERROGATION ROOM -- CONTINUOUS

BROWN
(showing Ray)
--deposit records. Small retailers,
mostly in the same neighborhood.

INT. FRASER'S INTERROGATION ROOM -- CONTINUOUS

ST. LAURENT
You live at 221 West Racine?

FRASER
Yes.

ST. LAURENT
You rented some movies from Video
Duo?

INT. RAY'S INTERROGATION ROOM -- AT THAT MOMENT

RAY
I don't know those places.

LENNOX
You know Ricci Cleaners? It's about
a block from your place. Sheryl there
said you gave her this.

Lennox slides a twenty toward Ray.

INT. FRASER'S INTERROGATION ROOM -- AT THAT MOMENT

ST. LAURENT
Do you usually pay for everything in
cash?

INT. RAY'S INTERROGATION ROOM -- AT THAT MOMENT

RAY
She must have slipped him the money
without his knowledge.

BROWN
(with a smile)
Beautiful women are always slipping
me money.
INT. FRASER'S INTERROGATION ROOM -- CONTINUOUS

FRASER
Victoria Metcalf.

ST. LAURENT
So you were alone for a week together after the robbery. What did you talk about?

INT. RAY'S INTERROGATION ROOM -- CONTINUOUS

BROWN
(talking about Fraser)
You know where half a million dollars is stashed, you know the bad guys are going away for a long time--

RAY
You don't know this guy.

INT. FRASER'S INTERROGATION ROOM -- CONTINUOUS

ST. LAURENT
Do you own a handgun, Constable Fraser?

INT. RAY'S INTERROGATION ROOM -- CONTINUOUS

BROWN
This guy comes back for his money, I'm not going to be left with a lot of choices.

INT. FRASER'S INTERROGATION ROOM -- CONTINUOUS

FRASER
It's standard RCMP issue.

ST. LAURENT
That would make it a thirty eight?

INT. RAY'S INTERROGATION ROOM -- CONTINUOUS

LENNOX
Did he report it stolen?

INT. FRASER'S INTERROGATION ROOM -- CONTINUOUS

LOUEY
(reluctantly)
He said there was nothing missing.
153 INT. RAY'S INTERROGATION ROOM

RAY
He didn't shoot the guy.

LENNOX
You saw the shooting?

154 INT. FRASER'S INTERROGATION ROOM

FRASER
She ran because she was frightened.

ST. LAURENT
This the same woman who spent three
days in your apartment without leaving
a print?

155 INT. RAY'S INTERROGATION ROOM

LENNOX
Has anyone else seen this woman?

RAY
There's gotta be a lot of people.

LENNOX
Can you name one?

RAY
Me.

BROWN
Would you mind if I looked in your wallet?

Ray tosses the wallet and throws a look at his attorney.

156 INT. FRASER'S INTERROGATION ROOM

She pushes a photo across the desk to Fraser.

ST. LAURENT
Is this her?

FRASER
Yes.

HUEY
She's dead, Fraser.

157 INT. RAY'S INTERROGATION ROOM -- CONTINUOUS

LENNOX
Two months ago. Automobile accident.
INT. LINE UP ROOM -- MORNING (DAY 6)

The line up settles in. Louey stands beside Fraser, who's in position number four.

LOUEY

Sorry about this.

FRASER

It's okay.

INT. OTHER SIDE OF THE MIRROR -- AT THAT MOMENT

Welsh opens the blinds. St. Laurent stand behind the street peddler who sold Fraser the "soapstone" polar bears.

PEDDLAR

Number four.

WELSH

Take your time.

PEDDLAR

He gave me a twenty for a piece of soap.

INT. POLICE CORRIDOR -- CONTINUOUS

Welsh lets the peddler out and the next witness, a VIDEO STORE CLERK, enters. Before he can close the door.

WELSH

Take a careful look at these men and if you have any doubt whatso--

VIDEO CLERK

Number four.

The door closes.

INT. BULLPEN -- DAY

Ray and Fraser wait at Ray's desk as a debate rages inside Welsh's office.

RAY

So this is what it's come down to. We're hanging by a thread and Huey and Louey hold the scissors.
Welsh closes the blinds.

INT. WELSH'S OFFICE -- AT THAT MOMENT

Welsh, Huey, Louey, St. Laurent, Lennox and Brown are crowded into Welsh's office, and tempers are high.

ST. LAURENT
We have a dozen witnesses who say Fraser attacked this guy, and moments later he's a corpse.

WELSH
Two of them say they saw Hughes with a woman.

BROWN
From their descriptions she could have been anybody.

ST. LAURENT
There is no woman, she's dead.
(pounds the Alaskan police report onto his desk)
Everybody involved in the robbery ends up dead, and Fraser ends up with the money.

LENNOX
Which he shares with his good friend, Ray.

LOUEY
(to Welsh)
Sir, I know Vecchio's a weasel and all, but he's a straight-up cop.

LENNOX
(to Louey)
You don't seriously believe that, do you?

LOUEY
Oh yeah, serious weasel.

HUEY
(to Welsh)
We're talking about a couple of twenties! He could have got them anywhere!
LOUEY (to Lennox)
Let's see your wallet.

ST. LAURENT (to Welsh)
We have ten thousand dollars in Fraser's cabin, motive, opportunity, and a 38 that's conveniently missing. I want an arrest.

WELSH
I want a murder weapon.

ST. LAURENT
You're letting your personal feelings--

WELSH
Damn right.

ST. LAURENT (to Lennox)
Suspend Vecchio, turn up the flames, maybe he'll roll on him.

WELSH (to St. Laurent)
We're talking about my detective, talk to me.

BROWN
We have possession and possibly conspiracy to commit murder.

Welsh, Huey and Louey react.

HUEY/LOUEY/WELSH
That's bull./Your dreaming./That's ridiculous.

LENNOX
--Sorry, Lieutenant, this one's not your call. We say he's suspended, those are your orders.

HUEY (moving for Lennox)
Now I do want to see your wallet, come on, hand it over.

LENNOX
You touch the jacket and you're up on charges.

And the ruckus starts all over again.
INT. BULLPEN

Ray throws a glance to the office and back to Fraser.

RAY
And I was worried this woman was going
to come between us.

FRASER
Things aren't what they seem, Ray.

RAY
She set you up. She slipped you bad
money, she scrubbed your place, she
stole your gun. Dief must have tried
to stop her.

Elaine comes over.

ELAINE
I talked to the police in Alaska
concerning the death of Victoria
Metcalf. It was a car accident, sounds
like it was pretty gruesome. Went
off a cliff, third degree burns over
ninety percent of the body.

RAY
I'm guessing they didn't use her dental
records for identification purposes.

ELAINE
(how'd you know)
No need. They had a positive i.d. by
the sister. The body was cremated.

FRASER
Thank you.

Elaine walks off.

RAY
She identified her own body. Pretty
gutsy.

Fraser nods. St. Laurent, Lennox, Brown, Huey and Louey
leave Welsh's office. Welsh follows them to the door.

WELSH
Vecchio, get in here.

INT. WELSH'S OFFICE -- MOMENTS LATER

Ray enters, leaving the door open.
RAY
Is Constable Fraser under arrest, Sir?

WELSH
No. But tell him not to leave town.

RAY
I want to thank you, sir, for standing up for him--

WELSH
Detective Vecchio, I have to ask you for your shield.

RAY
Sir?

WELSH
You're on suspension, effective immediately.

Ray pulls out his badge and hands it over.

RAY
Is that all, Sir?

WELSH
(nods)
I'm sorry.

He exits. Huey and Louey step into the doorway.

INT. BULLPEN

Ray goes to his desk, grabs his coat, nods to Fraser and they exit.

Welsh watches from his doorway. Huey and Louey walk over to him.

HUEY
Weren't you supposed to ask for his weapon as well?

WELSH
Was I?
(beat)
Detective Huey, get the photo of this "deceased" Metcalf woman, take it around to every one of those shops where the money was passed.

HUEY
We just had them all--Yes, Sir.
CONTINUED:

WELSH
Detective Gardino, take the Crime
Scene Unit over to Vecchio's, dust it
top to bottom, if she was there I
want prints, hair, nail clippings,
anything. You guys searched the parking
lot and the zoo for the murder weapon?

LOUEY
Every inch.

WELSH
Good, I'll cover the rest of the place.

Huey and Louey hurry out as Welsh grabs his coat.

INT. KING EDWARD HOTEL -- DAY

The FRONT DESK CLERK checks his computer.

FRONT DESK CLERK
Not one by that name.

RAY
(re: Victoria's photo
on desk)
Take another look.

FRONT DESK CLERK
(hands it back)
Sorry.

EXT. KING EDWARD HOTEL -- DAY

Fraser and Ray climb back into his car.

FRASER
I dropped her off in the lobby. She
must have been waiting at the cab
when I came back.

RAY
She really has it bad for you, doesn't
she?

Fraser doesn't respond. Ray drives away.

INT. CORNER VIDEO STORE -- DAY

Huey shows the old arrest photos of Victoria to the man behind
the VIDEO CLERK (Witness #2.)

HUEY
She may have been wearing a wig or
something.
CONTINUED:

The clerk shakes his head.

OMITTED

AND

EXT. DINER -- DAY

Fraser cups his hands to look through the window.

HIS POV -- THROUGH THE GLASS

The diner is dark and empty.

FRASER

moves to try the door. Locked. As he walks away we see the hand-made sign on the inside of the door: CLOSED DUE TO DEATH IN THE FAMILY.

INT. RAY'S HOUSE -- FRANCESCA'S BEDROOM -- DAY

Louey and a team of Criminalists go over every square inch of the place, dusting for prints, upending furniture, basically destroying the place.

EXT. PHONE COMPANY HEADQUARTERS -- DAY

Fraser waits in the car. Ray returns with a print-out.

RAY

(handing them to Fraser)

Phone calls from my house. Look at yesterday, three o'clock.

(as Fraser does)

555-seventy-three thirty-three. She called his hotel twenty minutes before we got there. She didn't leave anything to chance.

INT. ST. MICHAEL'S CHURCH -- DAY

The place is deserted. TOMMY MORAN, a busted-nose, wise guy type enters and heads for the confessional. He enters same.

INT. CONFESSIONAL -- CONTINUOUS

MORAN

You some kind of religious freak?

Through the screen beside Moran, we can see the outline of a dark haired woman with glasses.

VICTORIA

You have the diamonds?
MORAN
(obviously)
Not with me. You got the money?

VICTORIA
Not with me. Monday night, 11:30,
The O'Hara Distillery.

MORAN
(looking around at the odd surroundings)
Whoa. Forgive me if I don't jump at this, but I don't trust a voice on the phone or a face behind a screen. You name the time, I'll name the place. Leave me your number, I'll call.

VICTORIA
Name it now or walk away.

MORAN
...128 Water Street. You come by your lonesome.

VICTORIA
I'm not coming at all. My partner will handle the exchange.

Moran smiles. This woman is smart.

MORAN
Smart move...if you're planning on double crossing us. Let your partner know -- anything goes wrong, we track him down. I don't have to tell you there's no place to hide if we wish to find him.
(silence)
You hear me lady?

Nothing. Moran throws open the door to the confessional...

INT. ST. MICHAEL'S CHURCH -- CONTINUOUS

The place is still empty. Moran throws open the door on the other side of the confessional.

MORAN'S POV
It's empty, except for a wig and a pair of dark glasses.

RESUME SCENE

Moran looks around. The huge church lies completely silent.
INT. POLAR BEAR TUNNEL -- DAY

Welsh studies the area around the windows, the ground is spotless, not a hint of any fight, certainly no blood. He looks up at the polar bears frolicking through the window. He contemplates for a moment, then notices something...

WELSH'S POV

A dark object in the pool, in a corner.

EXT. BESIDE THE POLAR BEAR POOL -- MOMENTS LATER

A ZOO ATTENDANT uses a pole with a net to fetch something off the bottom of the pool as Welsh stands watching. As the object gets closer to the surface, we cut to...

INT. VETERINARY HOSPITAL -- DAY

Fraser stands beside Diefenbaker, still bandaged and on his I.V. Fraser strokes him reassuringly.

WELSH (V.O.)

How's he doing?

Fraser looks up to see Welsh, Huey and Ray in the doorway.

FRASER

Better, thank you.

(beat)

You found the gun.

Welsh pulls an evidence bag out of his coat with a .38 hand gun inside.

WELSH

Constable, I'm about to ask you if this is your weapon. Before I do, would you like an attorney to be present?

FRASER

It's my gun, Sir.

WELSH

I'm sorry.

(to Huey)

Detective Huey, please read Constable Fraser his rights, hand cuff him and take him downtown.

HUEY

Are the cuffs really necessary, Sir?
WELSH
He's being charged with first degree murder, Detective. Please cuff him.

As he's being cuffed in the doorway, Fraser looks to Diefenbaker. Fraser Sr. stands beside the cage, watching.

HUEY
(cuffing him)
Sorry, Fraser.

FRASER
(looking at his father)
It's your duty.

Handcuffed, Fraser is led from the room.

END OF ACT FIVE
FADE IN:

INT. JAIL VISITING ROOM -- DAY (DAY 7)

Fraser sits on one side of the glass. Ray picks up the phone on the other.

RAY
I put together your bail. You should be out within the hour.

FRASER
Ray, you can't do that, it's too much.

RAY
The judge might have considered you a flight risk, I don't. I brought you some fresh clothes.

FRASER
You don't have that kind of money. You would have had to mortgage your house.

RAY
You gonna skip on me?

No.

FRASER

RAY
Then there's no problem, is there? I'll wait for you out front.

Ray hangs up and walks off. His FATHER joins him as he does.

MR. VECCHIO
You'll never see that money again.

RAY
Pop, I'm warning you, stay out of this.

MR. VECCHIO
I leave you my house and this is what you do with it?

RAY
Don't you have things to do in Hell, or wherever you are?
CONTINUED:

MR. VECCHIO
Purgatory. For my sins I have to
watch you make all these stupid
mistakes. And who gave you permission
to use my pool table?

INT. JAIL HALLWAY -- CONTINUOUS

Ray turns the corner and his father is gone. St. Laurent is
heading toward him.

ST. LAURENT
Have you considered the offer,
Detective?

RAY
Don't need to, answer's the same.

ST. LAURENT
Your friend is going down. You're
this close to going with him.

RAY
Tell you what, you can go to hell.
If you need directions, there's a guy
in the next room who can give them to
you.

And Ray walks off. St. Laurent looks to the next room.
EXT. FRASER'S APARTMENT -- NIGHT

Ray's car pulls up. There's not a lot to say. Fraser wears his civies and his stetson, and carries a paper bag containing the clothes he wore in prison.

RAY
You sure you don't wanna get something to eat?
CONTINUED:

FRASER
Thanks, anyway.

RAY
We will find her.

Ray tried to say that like he believed it. Fraser nods and opens the door, thinks about it and looks back.

FRASER
You should take the deal.

RAY
I haven't been offered one.

FRASER
(smiles)
You should take it anyway.

Fraser gets out.

RAY
Fraser?
(Fraser looks back)
Not as long as I live.

A beat. Fraser smiles, turns and walks away.

INT. FRASER'S APARTMENT -- NIGHT

Fraser opens his cupboard -- sees the dog dish and the single set of camping dishes.

FROM INSIDE THE CUPBOARD

He stares at the dishes, then closes the cupboard door. He opens the cupboard door, reaches into the high shelf and starts removing candles.

INT. FRASER'S APARTMENT -- LATER THAT NIGHT

Pan across the dark room to see Fraser placing candles and lighting them. There's a manic quality about his actions. Fraser Sr. steps in the background.

FRASER SR.
What are you doing?

FRASER
Just shut up.

FRASER SR.
She's not coming back to you. Why in God's name would you want her to?!
FRASER
I need...
(can't say it)
I need... I made...

Fraser turns away from his father to face the window. A long moment, we get around to his face and see the tears streaming down his cheeks. He's hardly holding himself together. Fraser Sr. is reflected in the window.

FRASER SR.
(with sympathy)
You're not going to get it.
(beat)
Sometimes all you need in life is a second chance. And it's the only thing you'll never have.

Silence. Finally. There's a knock at the door. When Fraser turns, his father isn't there.

INT. FRASER'S HALLWAY -- SECONDS LATER

Fraser opens the door to his neighbor, MR. MUSTAFI.

MUSTAFI
You done with my power drill yet?

FRASER
Um, I haven't had a chance...

MUSTAFI
That's okay. There's a woman on my phone for you.

Fraser hurries past him.

INT. MUSTAFI'S APARTMENT -- MOMENTS LATER

Fraser stands holding the phone to his ear.

VICTORIA
(filtered through phone)
...you go through the store to the back room. If you don't come alone, I won't be there. And Ben? Bring some quarters.

INT. X-RATED BOOK STORE -- NIGHT

Fraser enters the seedy 24 hour establishment, looking incredibly out of place. A few derelict customers mill about the X-rated movies, books and magazines. He walks on through to a back hallway. A chain across it reads "Closed".
CONTINUED:

He unhook it and goes back. The proprietor walks up and replaces the chain.

INT. BACK ROOM -- CONTINUOUS

In the middle of the room is an odd-shaped structure with many doors. Fraser tries the first door, locked. Same thing with the second. But the third is unlocked and he enters.

INT. CLOSET SIZED ROOM -- MOMENTS LATER

The door opens and Fraser enters the poorly lit, filthy room. A machine in front of him takes quarters. He deposits one. A panel in front of him lifts, revealing a plexiglass window, also fairly filthy. On the other side of the window is...

VICTORIA

sitting on a stool in a room designed for strippers to be watched from several other booths similar to Fraser's. All the other panels are down.

VICTORIA

Hi.

FRASER

The girl in the crash was your sister?

VICTORIA

She borrowed my car. The police just assumed it was me. I had an opportunity, I took it. Fooled everyone.

FRASER

Except Jolly.

VICTORIA

Except Jolly. There were only two ways that relationship was going to end. One of them was with me dead.

FRASER

You must really hate me for what I did.

VICTORIA

...Yeah. Hate. Love. Those two emotions pretty much cover it.

FRASER

What do you want, Victoria?

VICTORIA

You.
Fraser scoffs.

VICTORIA (CONT'D)
I want you to come with me. You haven't got a lot to stick around here for. You won't like prison.

FRASER
What do you want, Victoria?

VICTORIA
(beat)
I need to make an exchange, and I can't do it myself. I need you.

FRASER
Then you're going to be disappointed.

VICTORIA
There's a key. It fits a locker. In the locker is twenty-five thousand dollars in sequentially numbered bills. The key is at your friend Ray's house. You have one hour to decide, then I call Internal Affairs and tell them where to find it.

The metal curtain comes down. Fraser bolts out into...

INT. BACKROOM -- CONTINUOUS
Fraser yanks at the locked doors one after the other, trying to get through to her. He kicks one down and finds himself:

IN THE CENTER ROOM WITH STOOL
a door lies open at the far side. He runs out:

EXT. ALLEY -- CONTINUOUS
into the rear alley. No sign of her. Fraser runs to the end of the alley and keeps going.

INT. RAY'S HOUSE -- NIGHT
Fraser pounds on the door. No answer. He kicks it down.

OMITTED
INT. FRANCESCA'S ROOM -- MOMENTS LATER

He tosses the mattress, empties a drawer, dumps out her jewelry box.

INT. RAY'S BEDROOM -- MOMENTS LATER

The room is torn apart and still Fraser searches, throwing clothes out of the closet, dumping out shoe boxes, pulling out clothing drawers and checking the underside of each.

CLOSE ON RAY'S BUREAU

He turns over the nick-nacks, shakes them, replaces them. One of these is a snow globe. He checks underneath it and replaces it before moving on. We PUSH IN on the snow globe, the white particles whipped into a furious storm. Taped inside the globe, at the bottom, is a locker key. The snow settles and hides it again. PUSH FOCUS to the background, where Fraser sits on the bed, realizing he'll never find it in time. He hangs his head and stares at the floor. The phone rings. He looks up, we pull focus to the globe.

INT. RAY'S HALLWAY -- CLOSE ON THE PHONE

It rings. Fraser picks it up and lifts it to his face.

VICTORIA (V.O.)
You know, you really shouldn't have introduced me to your friends.

FRASER
...I'll do it.

INT. TRAIN STATION -- A PAYPHONE -- WITH VICTORIA

Victoria wears a red wig and sunglasses.

VICTORIA
I do love you, you know.
(beat)
If you come back without the diamonds, I'll make the call.

WITH FRASER

FRASER
...Where do I go?

He picks up a pencil and writes down her directions.

WITH VICTORIA AT PAY PHONE

She hangs up, then deposits another coin and dials.
198B CONTINUED:

VICTORIA
...Internal Affairs, please.

198C INT. INTERNAL AFFAIRS OFFICE -- NIGHT
The phone rings. Lennox picks it up.

LENNOX
Lennox.

END OF ACT SIX

FADE OUT:
ACT SEVEN

FADE IN:

199 INT. VETERINARY HOSPITAL -- NIGHT

Fraser sits in the darkened room, stroking Diefenbaker. The drip is no longer in his leg and he's looking a little better. Fraser seems lost in his thoughts. He gives Dief a final pat, takes an envelope out of his pocket and fits it into the wire door of the cage.

CLOSE ON THE ENVELOPE

It reads "Ray".

200 INT. FRASER'S APARTMENT -- NIGHT

Fraser places his stetson on the shelf of his closet and closes the door. He looks around at his empty apartment.

FRASER

...Dad?

No answer. He's truly alone on this one.

201 EXT. NEIGHBORHOOD STREET -- NIGHT

Fraser reaches under the rear bumper of an old blue Sylark and finds the keys. He opens the trunk.

202 INT. TRUNK

It opens. Inside lies a suitcase. Open the suitcase and see half a million in nice, crisp twenties.

203 INT. SKYLARK

He puts the key in the ignition, turns over the engine and drops it into gear. Suddenly someone is banging on his window. He unrolls it to come face to face with a concerned-looking middle-aged woman.

CONCERNED WOMAN

A man just stole my purse. Can you help me?

FRASER

No. No, I'm afraid I can't.

Fraser gives her an apologetic look, then drives off, leaving her there.
EXT. NEIGHBORHOOD STREET -- WIDE SHOT

He drives away.

EXT. DOWNTOWN STREET -- NIGHT

Fraser drives.

EXT. WAREHOUSE DISTRICT -- NIGHT

The Skylark pulls up in front of an abandoned building. Fraser gets out of the car, takes the suitcase from the trunk and knocks. No response. The door is unlocked. He enters.

INT. WAREHOUSE STAIRWAY -- MOMENTS LATER

Fraser climbs the dimly lit stairs.

INT. WAREHOUSE -- MOMENTS LATER

GLITTERING DIAMONDS open onto a velvet cloth. Even in the dim light, the diamonds sparkle brightly against the black.

ANGLE TO REVEAL FRASER, TOMMY MORAN AND BODY GUARD

Fraser inspects the diamonds.

MORAN

Satisfied?

Fraser nods and pushes the suitcase toward Moran. Moran deftly throws the heavy case up on a table and opens it. He flips through the bills, they appear to be all there.

FRASER

And you?

MORAN

Relax.

(hands bill to body guard)

Check it.

While Moran keeps a close eye on Fraser, the body guard pulls out a list and begins to compare it with the serial number of the bill he holds. He circles a number and hands the list and the bill back to Moran.

MORAN (CONT'D)

You think I'm a fool?

FRASER

No, I think you're a criminal.
MORAN
You could have come to me, told me
your problem, I could have given you
some value for what you have, maybe
twenty cents on the dollar, but you
got greedy...
(sighs, regrets this
turn of events)
I warned your partner. She doesn't
seem to place too high a value on
your life, does she?

FRASER
No, apparently not.

MORAN
Keep one diamond, give the rest back
to me.

FRASER
I'm afraid I need to keep them all.

Moran gives his body guard a look -- who does this guy think
he is.

MORAN
You know what, I changed my mind, you
can't keep any...
(pulling his gun out)
... 'cause I'm gonna kill you.
Fraser flips the table and knocks Moran's gun from his hand, then he decks the body guard and dashes out...

INT. ADJOINING WAREHOUSE ROOM

Fraser runs for his life. Behind him in the doorway, the body guard enters and fires. Moran appears behind him and does the same. Fraser throws himself through a window, rolls off the roof and...

EXT. WAREHOUSE STREET -- NIGHT

...falls to the street, satchel in hand. He looks up -- the Skylark skids to a stop just inches from his face. He runs and jumps into the passenger seat. Victoria sits at the wheel.

VICTORIA

Show me.

Behind them, the body guard and Moran jump into the street and fire at the car. The back window explodes. Victoria doesn't flinch.

VICTORIA (CONT'D)

Show me!

He dumps the diamonds out into his hand.

VICTORIA (CONT'D)

Very nice. Don't drop them.
Fraser drops them back in the satchel and she steps on the gas and speeds away.

EXT. VECCHIO HOUSE -- AT THAT MOMENT (FORMERLY SCENE 218)

An unmarked car pulls up to the curb. Lennox, Brown and two other suits step out and button their jackets as they head toward Ray's house.

EXT. STREETS -- NIGHT

The Skylark speeds around a corner, and accelerates to 90.

INT. SKYLARK -- NIGHT

Fraser takes his eyes off the rear window.

FRASER
They'll be coming after us.

VICTORIA
Not me, dear.

Fraser glances down at the seat

CLOSE ON SEAT

Airline tickets poke out from under the armrest. Victoria drops her big leather purse on top of them.

RESUME SCENE

VICTORIA (CONT'D)
Put them in here.

FRASER
You made the call, didn't you?

VICTORIA
Can't leave loose ends, love.

FRASER
What about me?

VICTORIA
You coming with me?

FRASER
No.

Victoria whips an automatic out, aims it right at camera.

CLOSE ON BRAKE PEDAL

she jams her foot down hard on it.
212  EXT. SKYLARK AND STREET

The Skylark's brakes seize up, tires sizzling.

212A  INT. RAY'S BEDROOM -- NIGHT (FORMERLY SCENE 224)

Lennox and Brown slam open the door and head for the bureau. The globe isn't on the bureau. Look to the floor. It lies there broken. As Lennox stoops to pick it up:

213  INT. SKYLARK

The car skids to a stop as Fraser looks down at the bag of diamonds in his hand. Palmed in his hand is the locker key. He looks up to her.

REVERSE ANGLE

She aims the gun right at his head.

     VICTORIA
     Put them in my bag.

Fraser looks down, considers, then drops the bag of diamonds and key into her purse.

     FRASER
     Ray's back up gun?

     VICTORIA
     No loose ends. Open the door.

He does so. She cocks the gun. He just stares at her. After what seems like forever...she leans forward and kisses him passionately, the gun still pointing up at his head. Then she breaks. Smiles.

     VICTORIA (CONT'D)
     (stupid me)
     I had to kiss you.

ANGLE ON FRASER

She throws her foot to his chest and he rolls backwards out of the car.

214  EXT. STREETS -- CONTINUOUS

The tires scream, the door slams shut as it accelerates. Fraser rolls to his feet and runs.

215  INT. TRAIN STATION -- NIGHT

Victoria drops her wig and glasses into a trash can.
CONTINUED:

ANGLE ON LOCKERS

She approaches the lockers, digs her hand in her purse and pulls out a key. She slips it into the locker, but the key won't turn. She reacts, tries harder.

MAINTENANCE MAN

Problem?

EXT. TRAIN STATION -- NIGHT

Ray's car skids to a halt as Fraser comes running up.

RAY

Back up's coming, she better be here.

FRASER

I know her, Ray.

INT. TRAIN STATION -- CONTINUOUS

The maintenance man inspects her key.

MAINTENANCE MAN

Here's your problem, you got the wrong locker.

As he moves to the next locker.

VICTORIA

(stunned)

What?

The maintenance man slips it into the next locker and opens it. Victoria yanks open her purse -- looks in.

MAINTENANCE MAN

Easy to get confused.

ECU -- HER HAND

She pulls out the other key.

MAINTENANCE MAN (CONT'D)

(pulling out bag)

Here's your bag, ma'am.

VICTORIA

(backing away, looking around in a panic)

That's not my bag.

MAINTENANCE MAN

(advancing with it)

Sure it is. It's your key.
Victoria pulls her gun and levels it at him. People scream. The maintenance man throws his hands in the air, dropping the bag.

EXTREME LOW ANGLE

The suitcase hits the floor and splits open, twenty-five thousand dollars in cash spilling out.

VICTORIA

whips her head around to see:

FRASER AND RAY

running toward her from the far side of the terminal.

VICTORIA

fires wildly in their direction and runs off toward the platform.

EXTREME HIGH ANGLE

Fraser and Ray run from the far side of the concourse.

FRASER

Wait for them! I'll go after her.

EXTREME LOW ANGLE -- MONEY IN FOREGROUND

Fraser runs by as passengers quickly try and pick up the money. Ray runs up.

RAY

Put that down! Put that down!

INT. STEPS TO TRAIN PLATFORM

She flies up the stairs and runs for the train.

ANNOUNCEMENT (V.O.)

Train for New York, now departing.

INT. TRAIN PLATFORM -- AT THAT MOMENT

Victoria's feet fly past baggage handlers.

INT. TRAIN STATION CONCOURSE

Welsh, Huey and Louey run in to meet Ray.

RAY

She's armed.
A transit cop runs up to take over as the cops head for the platform.

She grabs hold of the handrail to pull herself up.

grabs hold of her and spins her around.

Her purse flies out of her hand and the diamonds scatter across the platform.

swings her gun up and levels it at him.

Pick them up!

No.

You set me up, you son-of-a-bitch. I should have shot you.

And I should have let you go.

The car jerks, the train starts to pull out.

You're going to.

He snatches her gun out of her hand.

Sorry.

Then shoot me. Because I'm getting on the train.

(Fraser doesn't raise the gun)

No?

Victoria steps onto the last car of the moving train.

Then come with me.
225  FRASER
  makes no move to go after her, as if paralyzed.

226  VICTORIA
  stands in the doorway of the moving train, watching him.

227  FRASER
  just keeps his eyes fixed on her, unable to stop her, unable to go with her, and unable to think of any other options.

228  VICTORIA

  VICTORIA
  Come with me.

229  FRASER
  throws a look to the far end of the terminal, the cops are running in. He looks back to Victoria.

230  VICTORIA

  VICTORIA
  We can make it! Come with me!....
  (smiles, teasing)
  You're going to regret it.
  (beat)
  Fraser!

  He starts moving, then he runs, gaining on the train.

231  ANGLE ON RAY AND THE COPS

  RAY
  (spots her on the train)
  There she is!

  WELSH
  Stop the train!

  Ray pulls his gun out on the run.

232  FRASER
  runs harder, gaining.

233  VICTORIA
  throws her arm out, her hand reaching for Fraser.
234  RAY
sees her hand, assumes the worst.

    RAY
    She's going to shoot!

    Ray drops into a shooter's stance and takes aim.

235  FRASER
sees this.

    FRASER
    NO!!

236  VICTORIA
wheels around to see Ray has her in his sights. She's almost shocked.

237  FRASER
grabs hold of the handrail.

238  RAY
fires as

239  FRASER
throws himself up onto the train into her arms and the bullet strikes him in the back. He hangs there for a second, holding onto her, and then falls backwards, off the train.

240  RAY AND THE COPS
react, stunned.

241  THE TRAIN
clears the station.

242  FRASER
lies on the platform, his blood slowly pooling around him.

243  VICTORIA
looks back from the moving train, aghast.

244  THE COPS
run to Fraser. Huey and Louey take one look and then throw a look back to the train.
THEIR POV

She's no longer standing in the doorway.

BACK TO SCENE

LOUEY

Go! I'll get the ambulance!

Louey runs for the exit, Huey takes off after the train, yelling over the din as

RAY

falls to his knees and reaches down to take Fraser's hand.

REVERSE ANGLE

Fraser Sr. takes his son's hand.

ANGLE OVER FRASER SR.'S SHOULDER -- ON FRASER

FRASER

I should have gone with her.

REVERSE ANGLE

It's Ray holding his hand. Welsh leans in.

WELSH

What'd he say?

RAY

He said get me to a hospital.

HUEY

boards the now stopped train.

ANGLED FROM UNDER TRAIN

Victoria's feet step off the other side of the train and disappear.

ON FRASER -- CRANE SHOT

It's snowing. The crane pulls up to the ceiling as we. Fraser's mouth is moving, but we can't understand what he's saying. Ray leans in.

RAY

I can't understand you.

WELSH

It's a poem. He's reciting a poem.
CONTINUED:

And the snow falls.